

# Workshop: Scientific Questions about Provenance and their requirements for Future Web and Database Representation of Cultural and Scientific Collections



Herzlich  
Willkommen!



# OAK PROVENANCES

Passport data of oak provenances and provenance tests

[Home page](#)

[Import & modify data](#)

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[About Oak provenance](#)

January Saturday 31, 2015

## PROVENANCES RESULTS

Show provenances : 180 / 419



<http://w3.pierroton.inra.fr:8006/materials/>

## *Provenances and tests*

### Provenances

This section contains the passport data of the provenances (mainly geographic data of their origin, where the seed lots were collected).

Number of provenances : **419**

### Seed lots

This section contains data on the seed lots, and on the seed collected. In several cases collections of seeds were made in different years at the same spot (provenance in this case is the same), yet the seed lots were different. Traceability of seed lots is maintained in the provenance tests.

Number of seed lots : **464**

### Provenance tests

This section contains the passport data of the provenance tests, mainly geographic data of their origin, where the seed lots were collected, but also information about the experimental design used.

Number of provenance tests : **60**

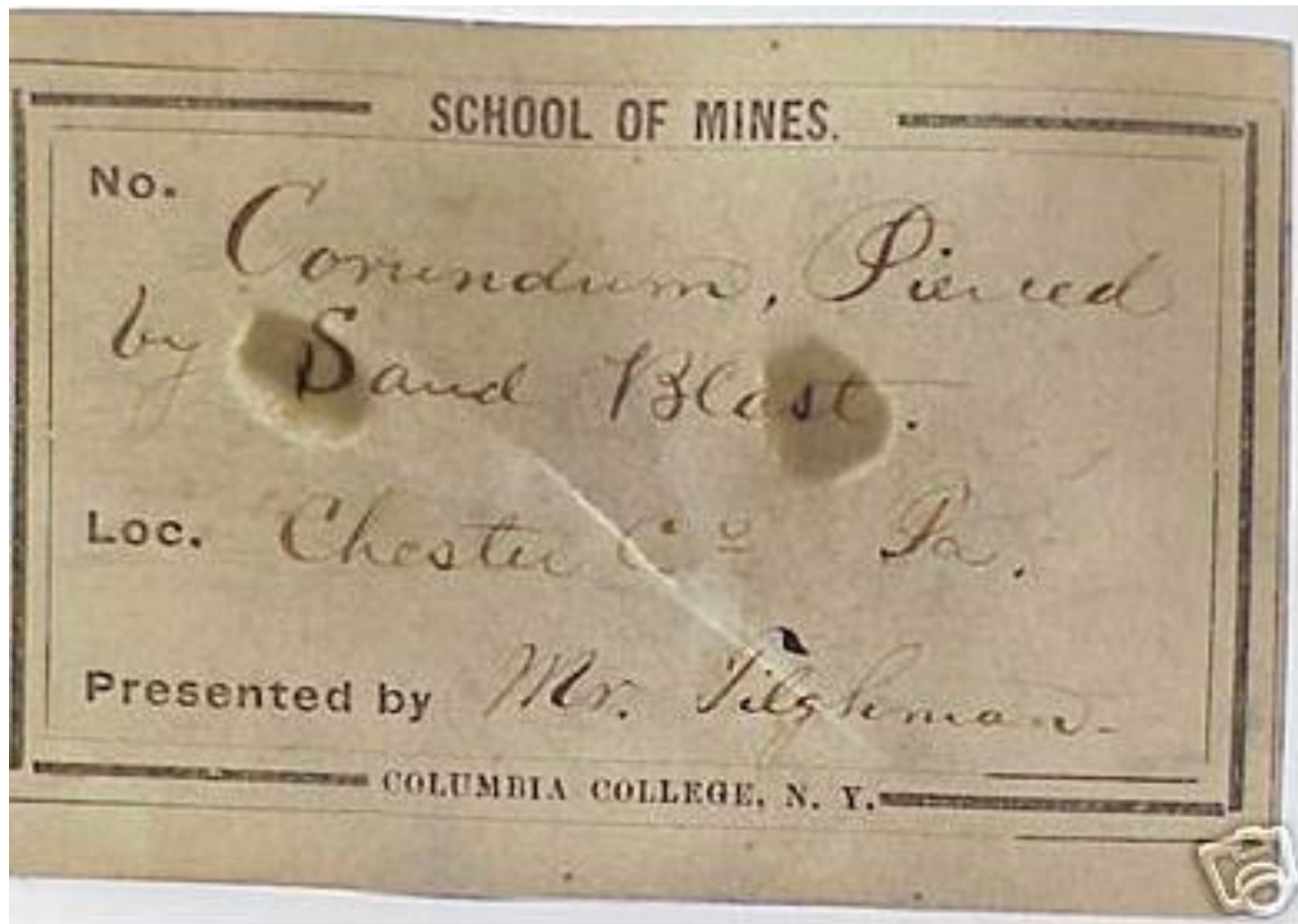
### Provenances installed in tests

This section contains a table that shows in what provenance tests a provenance is installed.

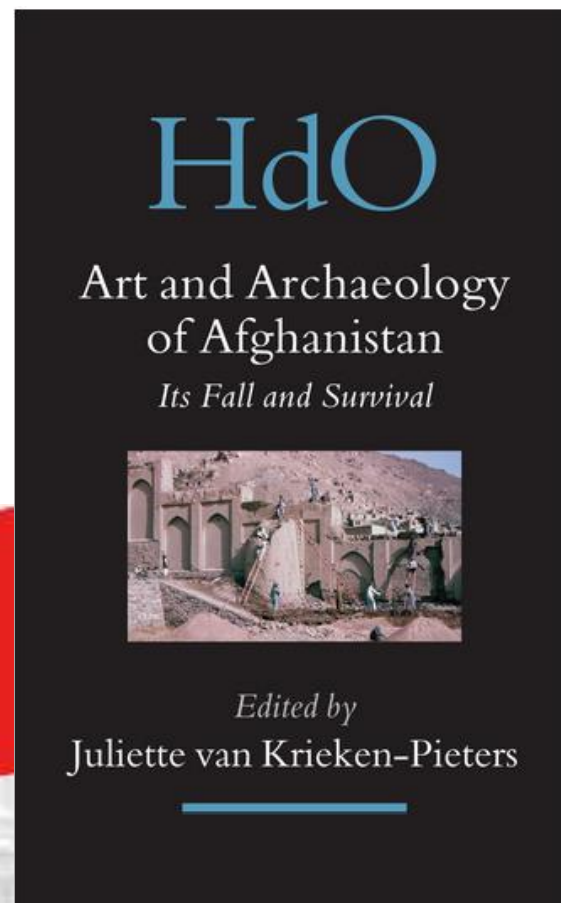
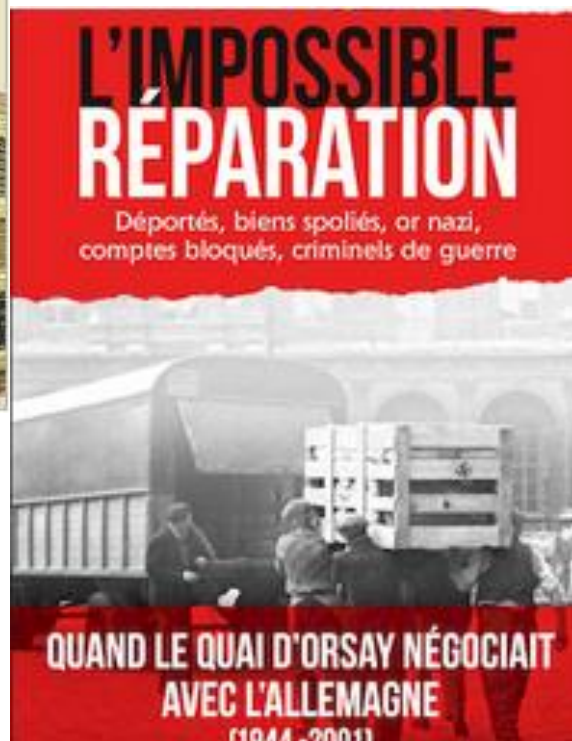
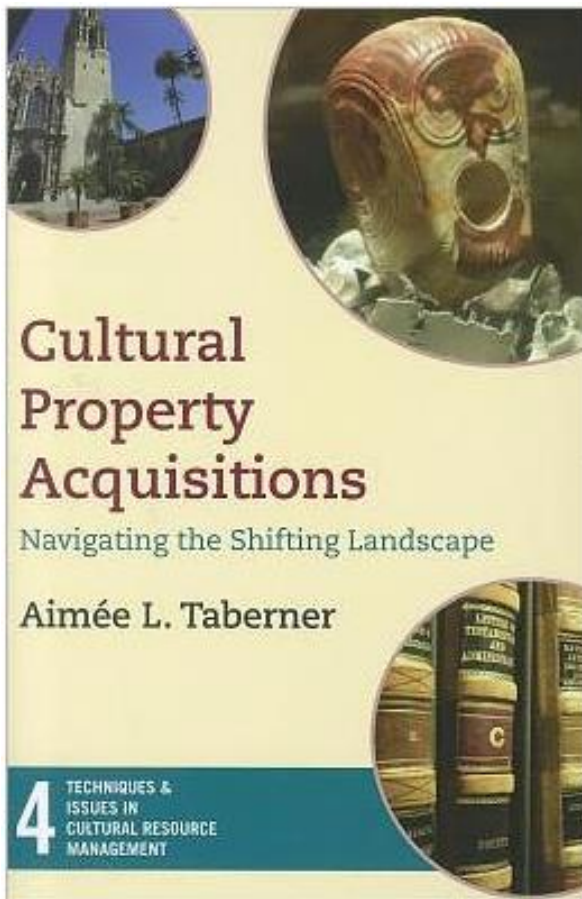


Corundum ( $\text{Al}_2\text{O}_3$ ), posted by Mark R. Heintzelman on mindat.org

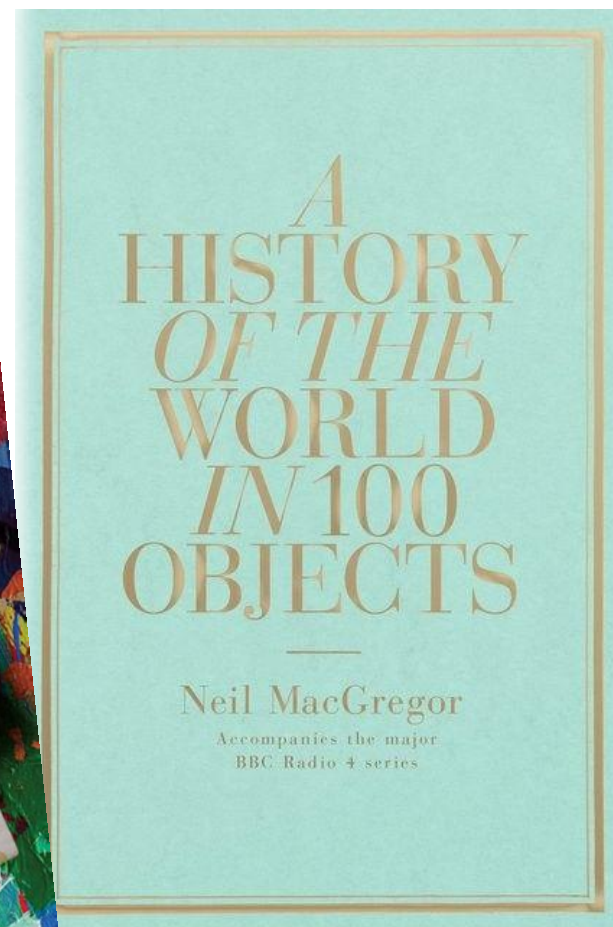
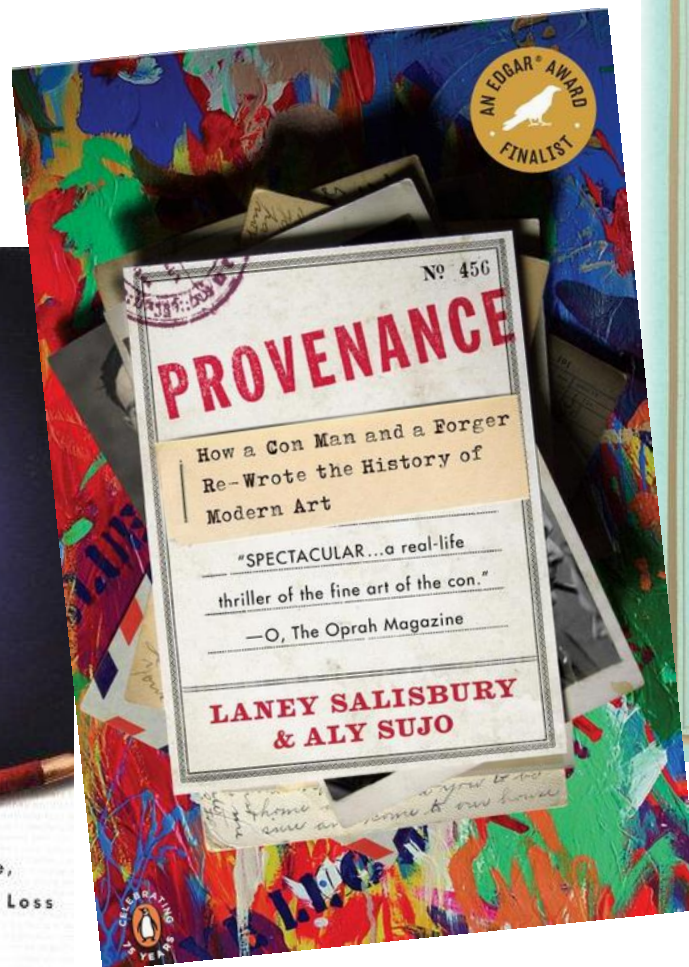
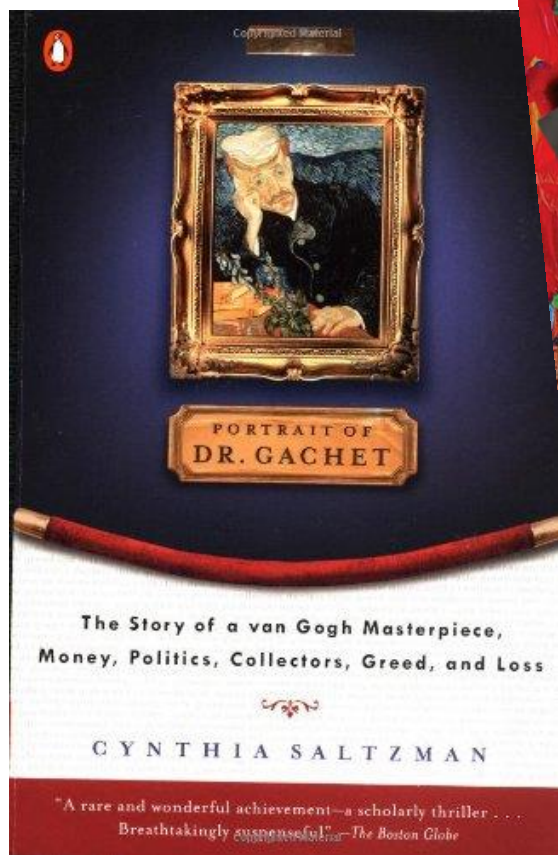




- Unionville (?), Chester Co, Pennsylvania (origin)
- Benjamin Chew Tilghman, 1870 Great Medal of Honor for the invention of sand blasting (with corundum) by The American Institute NY (donor)
- Columbia University NY, School of Mines (Henry Krumb School of Mines),
- Mark R. Heintzelman, acquired item from Lawrence H. Conklin, posted object and label at mindat.org 3/25/2013

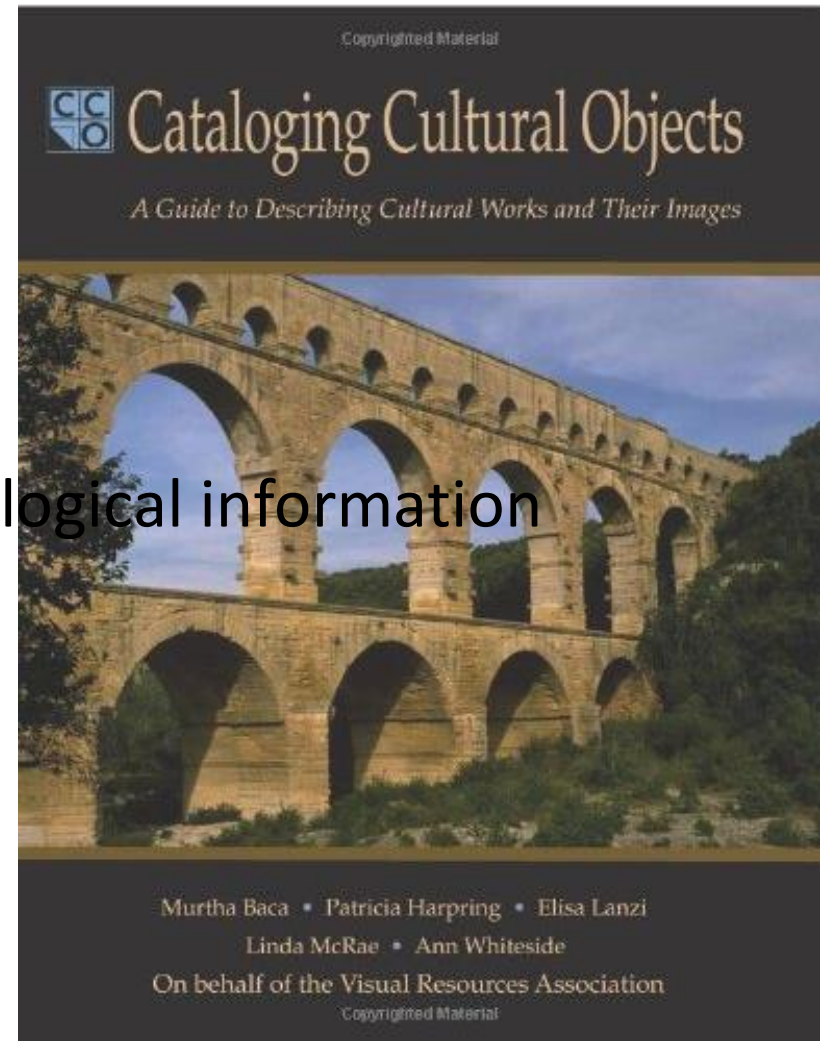




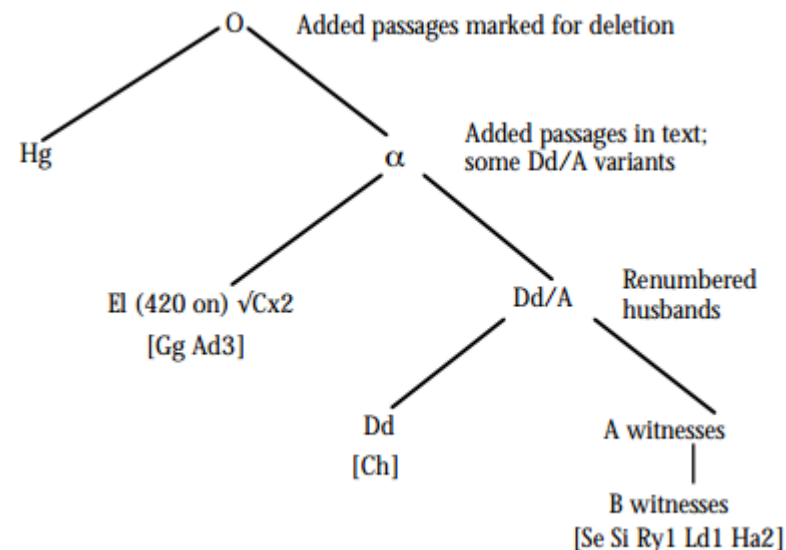
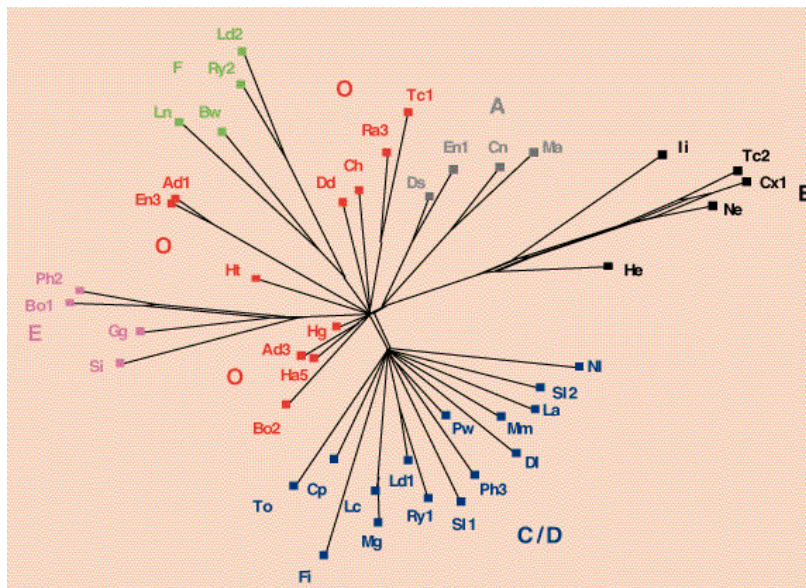


# Cataloging Cultural Objects – A guide to describing cultural works and their images, hg. v. Murtha Baca u. a. – Chicago: ALA 2006

1. Object Naming
2. Creator Information
3. Physical Characteristics
4. Stylistic, Cultural and Chronological information
5. Location and Geography
6. Subject
7. Class
8. Description
9. View Information







Phylogenetic analysis of the Prologue to The Wife of Bath's Tale, in Chaucer's Canterbury Tales (from Barbrook AC, Howe CJ, Blake N & Robinson P (1998) *Nature* 394 839). Each two- or three-letter symbol is a different extant manuscript. The groups A-F, O indicate clusters identified by conventional scholarship.

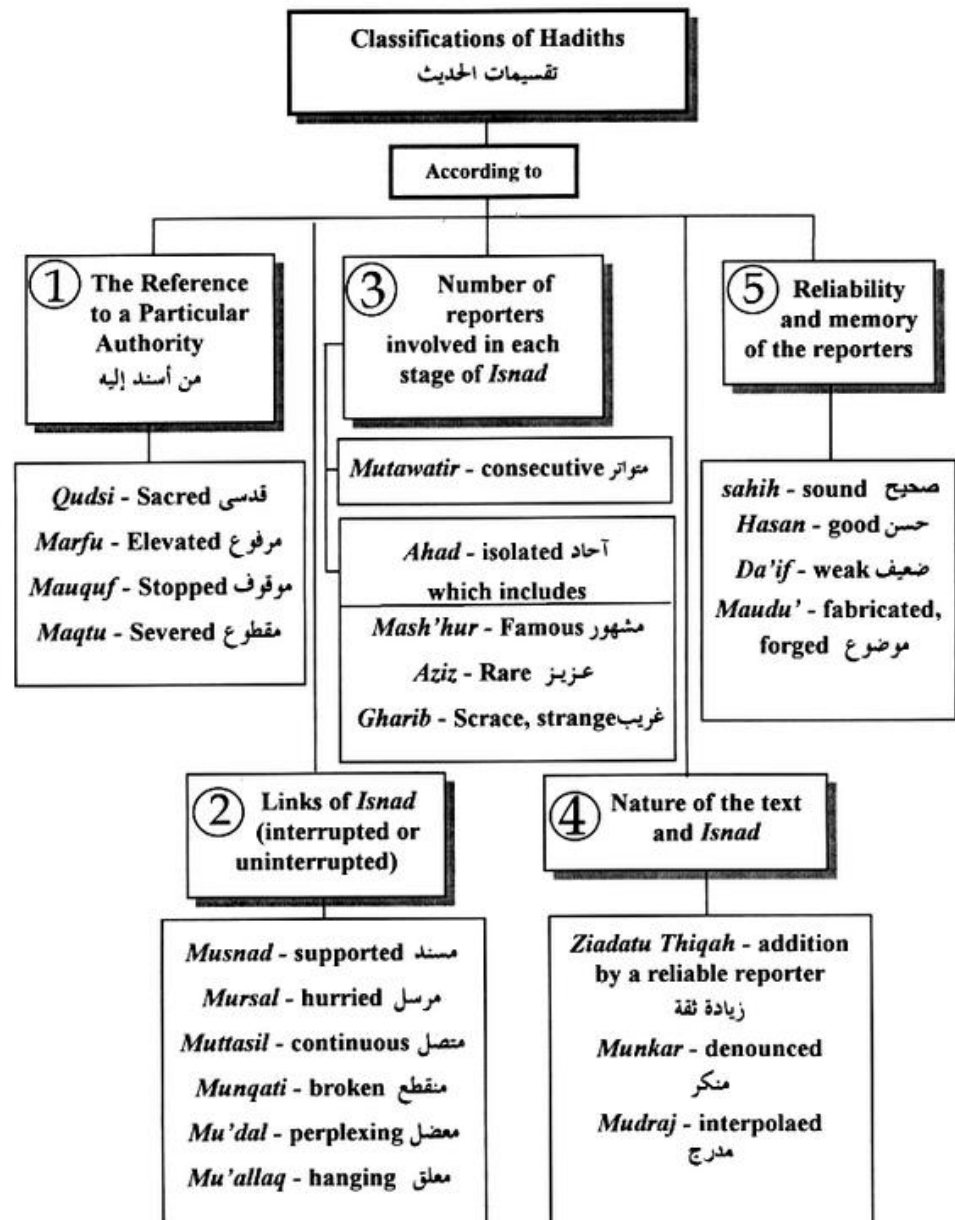
## Peter Robinson, A Stemmatic Analysis of the Fifteenth-Century Witnesses to The Wife of Bath's Prologue

"The pre-eminence of Hg, regarded by most editors over the last half-century as the best base for an edition, is affirmed by this study: it may be a direct and careful copy of O, Chaucer's own working copy".

<http://www.textualscholarship.org/new-stemmatics/data/WBPanel.pdf>

# The 2nd source of islam: hadiths

- origin of the chain of reporters (isnad)
- continuity of the isnad
- quality of the isnad
- consistency of the text to the doctrine of qu'ran
- moral quality of the reporters



# Digital Watermarking: aims

- authentication of media
- proof of copyright
- documentation of licensing (different recipients get differently watermarked content)
- tracking of circulation
- branding





## PROV-Overview

An Overview of the PROV Family of Documents

W3C Working Group Note 30 April 2013

**This version:**

<http://www.w3.org/TR/2013/NOTE-prov-overview-20130430/>

**Latest published version:**

<http://www.w3.org/TR/prov-overview/>

**Previous version:**

<http://www.w3.org/TR/2013/WD-prov-overview-20130312/>

**Editors:**

[Paul Groth](#), VU University Amsterdam

[Luc Moreau](#), University of Southampton

„Provenance is information about entities, activities, and people involved in producing a piece of data **or thing**, which can be used to form assessments about its quality, reliability or trustworthiness. The PROV Family of documents defines a model, corresponding serializations and other supporting definitions to enable the inter-operable interchange of provenance information in heterogeneous environments such as the Web.”

# Please ...

- don't hesitate to speak about your own experiences
  - tell us questions regarding origin, authenticity, tradition and reception of items seemingly you are expecting answers in your lifetime or not
  - report on practices at other places and in other disciplines which could be worthwhile
- Only after this workshop we will look for a metadata solution between simple (scruffy) and complex (complete)

Attribution – the crucial point



Van Gogh bookplate found @upennlib in  
1620 Las Casas. Pics on POP.  
[flickr.com/search/?tags=s...](https://www.flickr.com/search/?tags=s...) #provenance,  
#VanGogh



RETWEETS

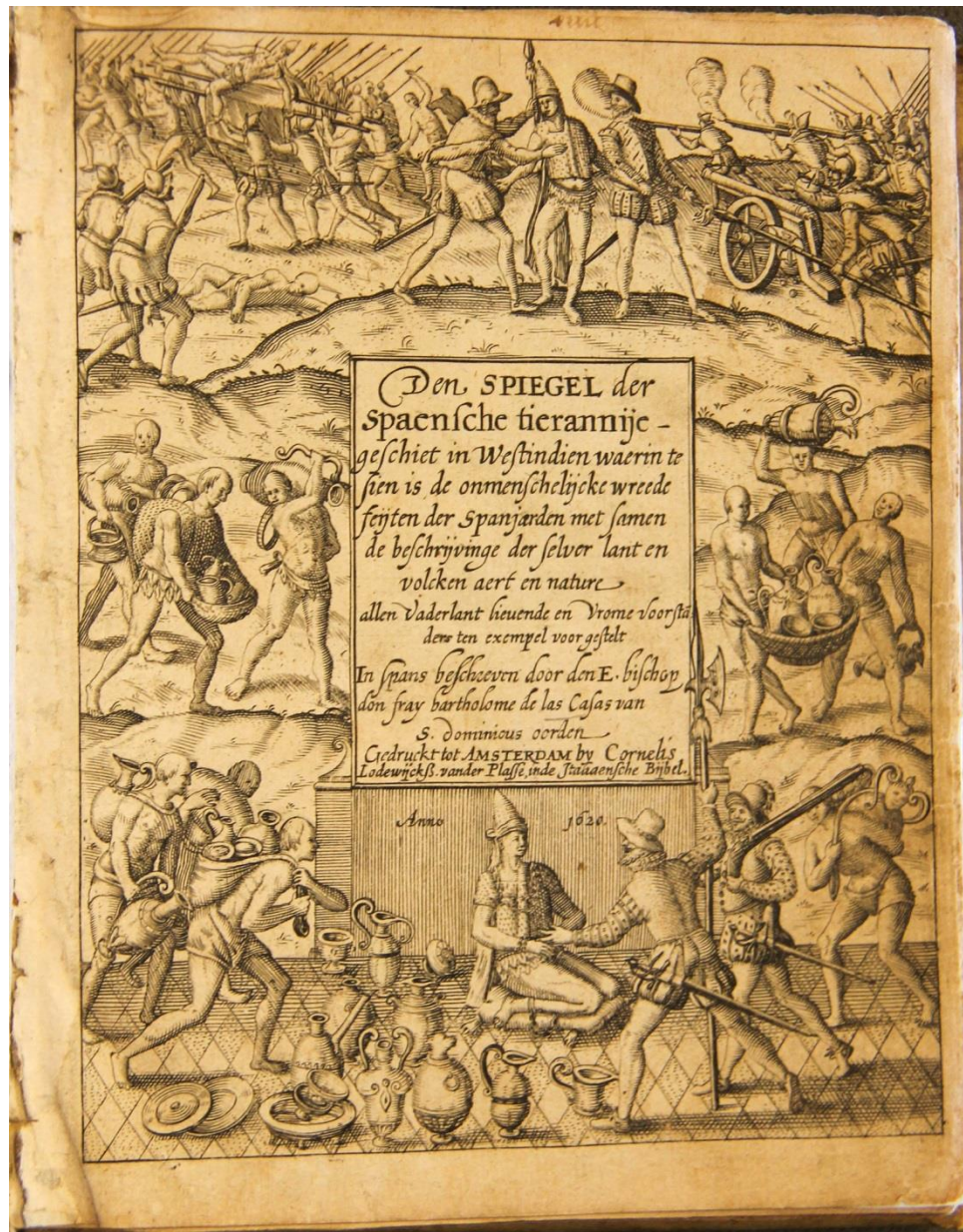
15

FAVORITEN

18



15:02 - 17. Juli 2014



**Bartolomé de las Casas, Den spiegel der spaensche tierannije geschiet in Westindien. - Amsterdam, Cornelis Lodewijwicksz vander Plasse, 1620.**

*Local notes:*

Dechert Collection copy purchased February 14, 1939 by Robert Dechert from Rosenbach's 1938 catalog "The Sea" (item 400).

Dechert Collection copy has the armorial bookplate of Gustave Charles Antoine Marie Van Havre with the penciled annotation No. 303 on front pastedown.

Dechert Collection copy has bookplate of Vincent Van Gogh (cousin of the famous painter) on front pastedown.

Dechert Collection copy has pencil annotation with price information and the name Paul on front pastedown.

*Provenance:*

Havre, Gustave van, 1817-1892 (bookplate).

Gogh, Vincent van, 1866-1911 (bookplate).

Paul, John Jay.

Dechert, Robert (donor)

*Franklin: Penn Libraries Catalog*



## **Bishop Bruno of Würzburg (+1045)**

saint of Würzburg diocese

politician

founder of the new cathedral

commentator of the psalms





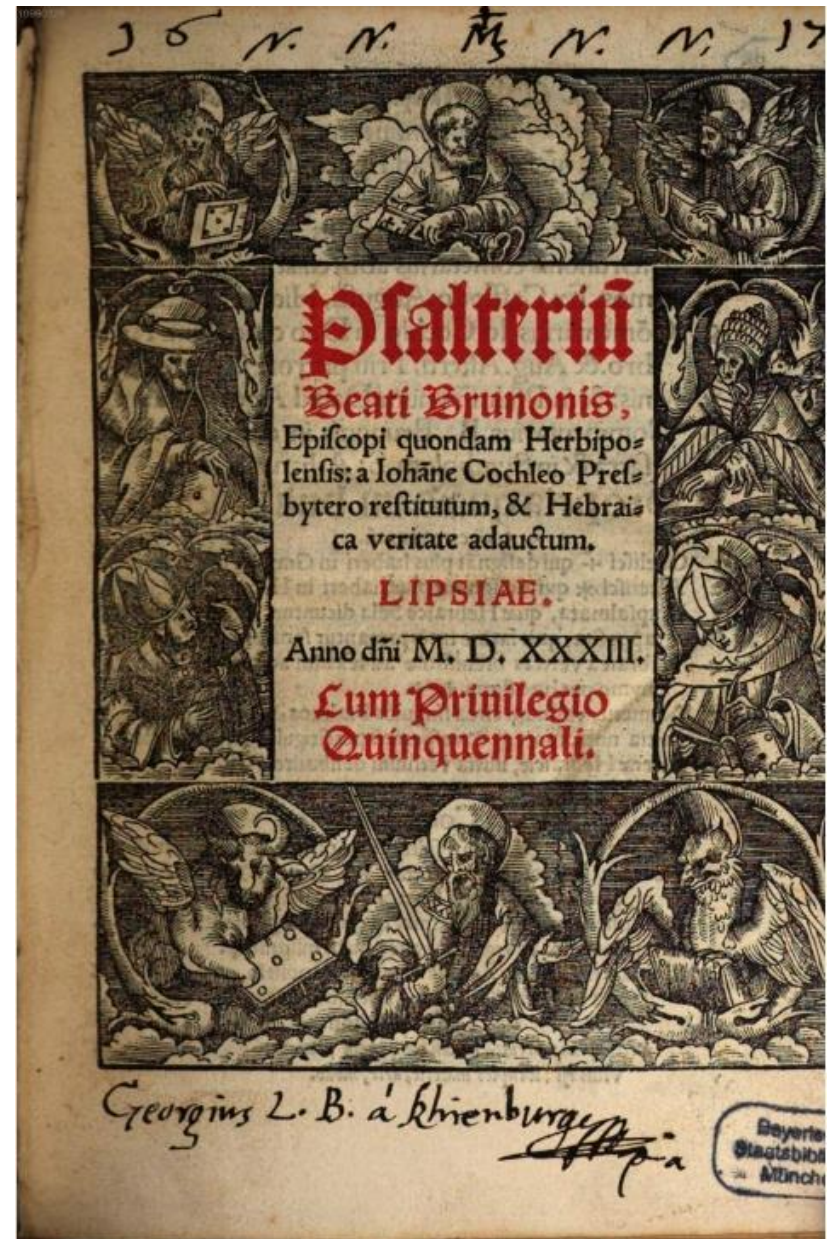
## Psalterium Brunonis

first attribution to Bruno by the so called Anonymus Mellicensis (ca. 1150)

- psalter glossed by quotations from late antique fathers of the church (e.g. Augustinus, Cassiodor)
- in the leading edition (Patrologie Latina) also glosses from exegetic authors of the 12th century
- Patrologia latina is reproducing Psalterium Beati Brunonis, ed. Johannes Cochläus. – Leipzig: Nickel Schmidt 1533 (VD 16 B 3153)  
Preface: after a (today lost) manuscript from Sagans (Silesia)

Cochläus quotes a dedication:

*Sit collega tue sortis, pater o Chiliane,  
Antistes dono qui te veneratur in isto.*





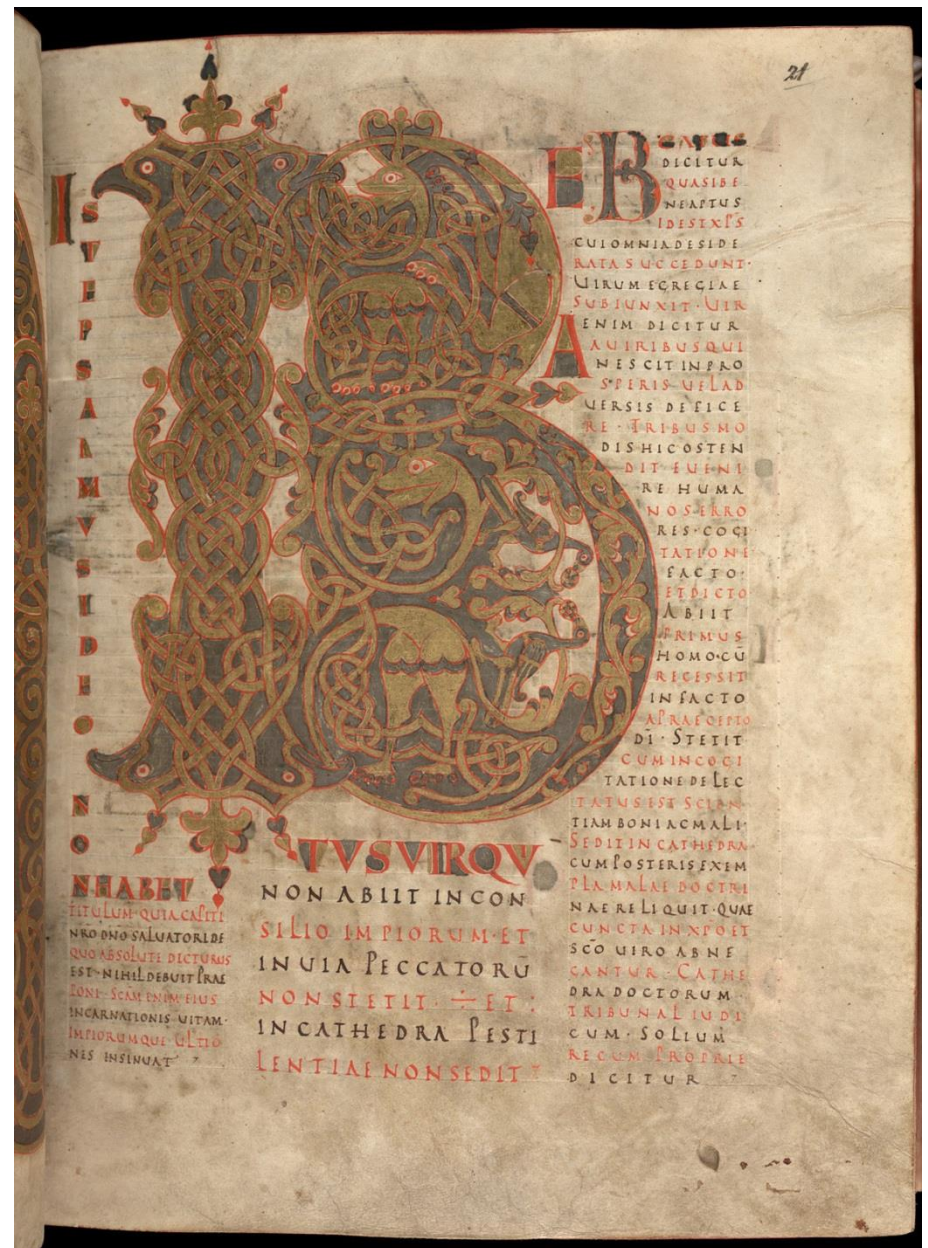


Göttweig, Stiftsbibliothek, Cod. 30  
Psalterium Glossatum  
(St. Gall, 2nd half 9th c.)

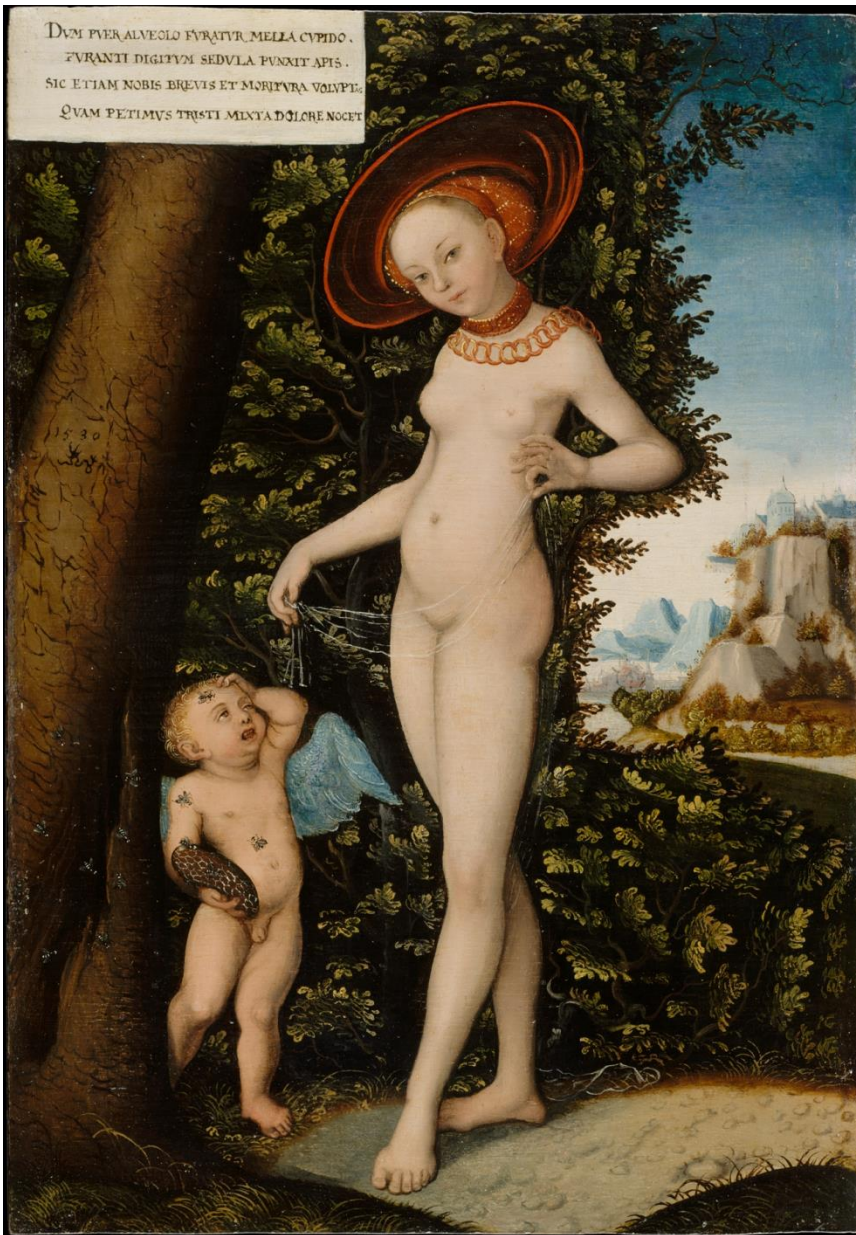
Same Text like Tegernsee MD (e.g.  
Oxford), without mediaval quations..

Connected manuscripts:

- Vercelli, Biblioteca Capitolare, Cod. CXCV (alemannic, 1st half 9th c.)
- St. Gallen, Stiftsbibliothek, Cod. 17 (St. Gall, mid 9th c.)







**Copy after Lucas Cranach the elder,  
Venus with Cupid the Honey Thief,  
The Metropolitan Museum of Art, NY  
Inv. 1975.1.135**

First version lost, several versions after  
1526 (National Gallery, London)

1909 Paul Gustav Victor von Transehe-  
Roseneck, Neu-Schwanenburg /  
Jaungulbene, Riga and Berlin  
1928 Zacharias M. Hackenbroch,  
Frankfurt, 1928  
1934-1952 Frau Albert E. (Sophie Lauer)  
Goodhart, New York  
1952-1969 Robert Lehman, New York  
(inherited)

Attribution until 1998: Lucas Cranach the  
Older and atelier, sign. 1530  
Dendrochronological analysis: after 1580  
(Peter Klein, Hamburg, 1997)

Bonhams, Auction 4.12.2013  
Lucas Cranach d. Ä. (1537 )  
Venus with Cupid stealing honey  
2,9 Mio €

Provenance:

“The coat-of-arms in the present painting is not immediately identifiable.”  
“In the collection of the present owner's family since the early 20th century”

“We are grateful to Dieter Koepplin for his assistance in the writing of this footnote and for confirming on first hand inspection that the present painting is an accomplished autograph work by Lucas Cranach the Elder. In a letter dated Basel, 24 October, 2013 he further writes that this painting has the genuine Cranach-signature (early type) and is in an excellent state of preservation.”





[Jean Jacques Boissard]:  
Costume album. Weimar HAAB  
Cod. Oct. 193

## Attribution criteria:

- style,
- Connection between a journey Boissards and the drawn costumes,
- connection between Boissard and **Abraham Joerger** mentioned on the reliure



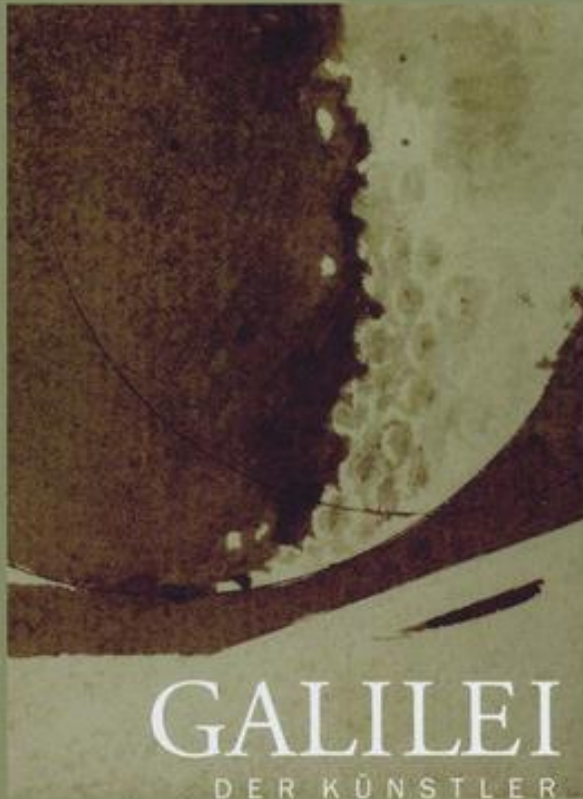
## Provenance criteria:

- Reliure: Ioanni Iacobo Fuggaro viro clarissimo affini patronoque suo // **Abraham Iorger** honoratus ergo libens merito donum dedit
- 1571 Acquisition of the Fugger library by Albrecht V Duke of Bavaria
- Inventarium Kunstkammer Munich 1598: „Allerhand Volckher Klaidung buech ...**a Joanne Boisserdo** ... in rott leder gebunden, mit gulden züegen, und herrn Hanß Jacob Fuggers Namen aufgetruckt.“
- Probably as many other objects by occasion of the looting of Munich 1632 incorporated in the Collections of the Dukes of Sachsen-Weimar

(Michael Thimann, in: Marburger Jahrbuch für Kunstgeschichte 32 (2005), S. 117- 148)



Horst Bredekamp



Der Mond  
Die Sonne  
Die Hand

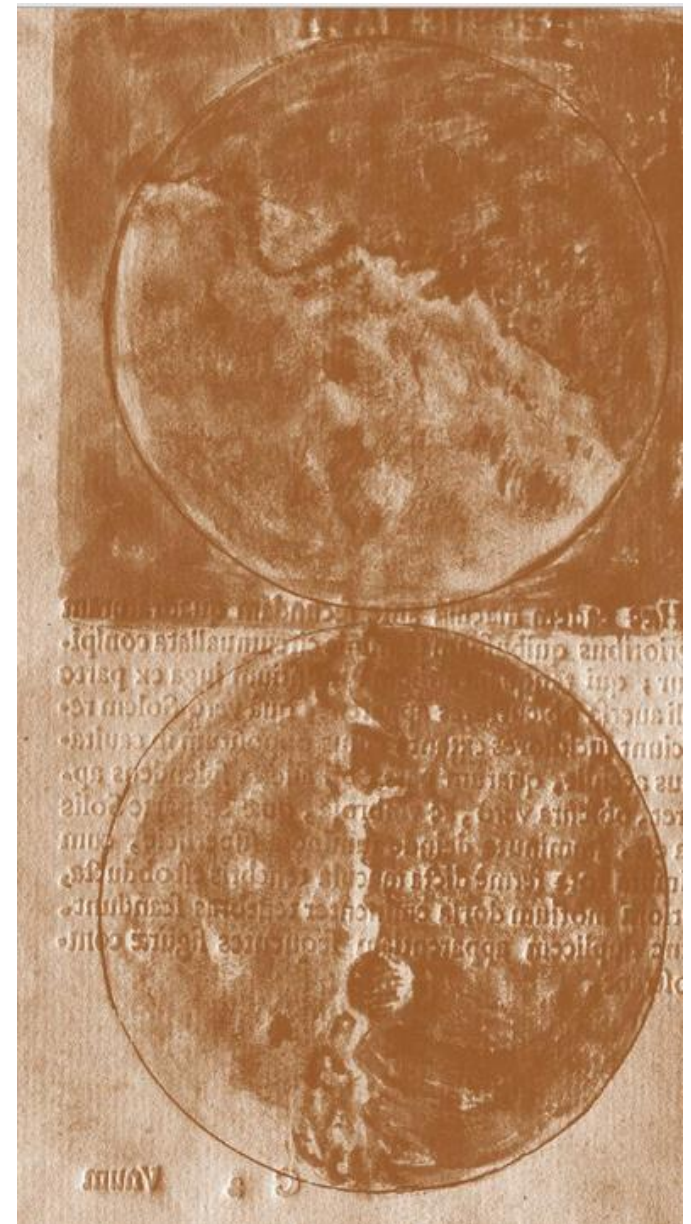
# GALILEI

DER KÜNSTLER

Zweite, korrigierte Auflage

Akademie Verlag

Urheberrechtlich geschütztes Material. Keine unerlaubte Vervielfältigung. © ciando GmbH

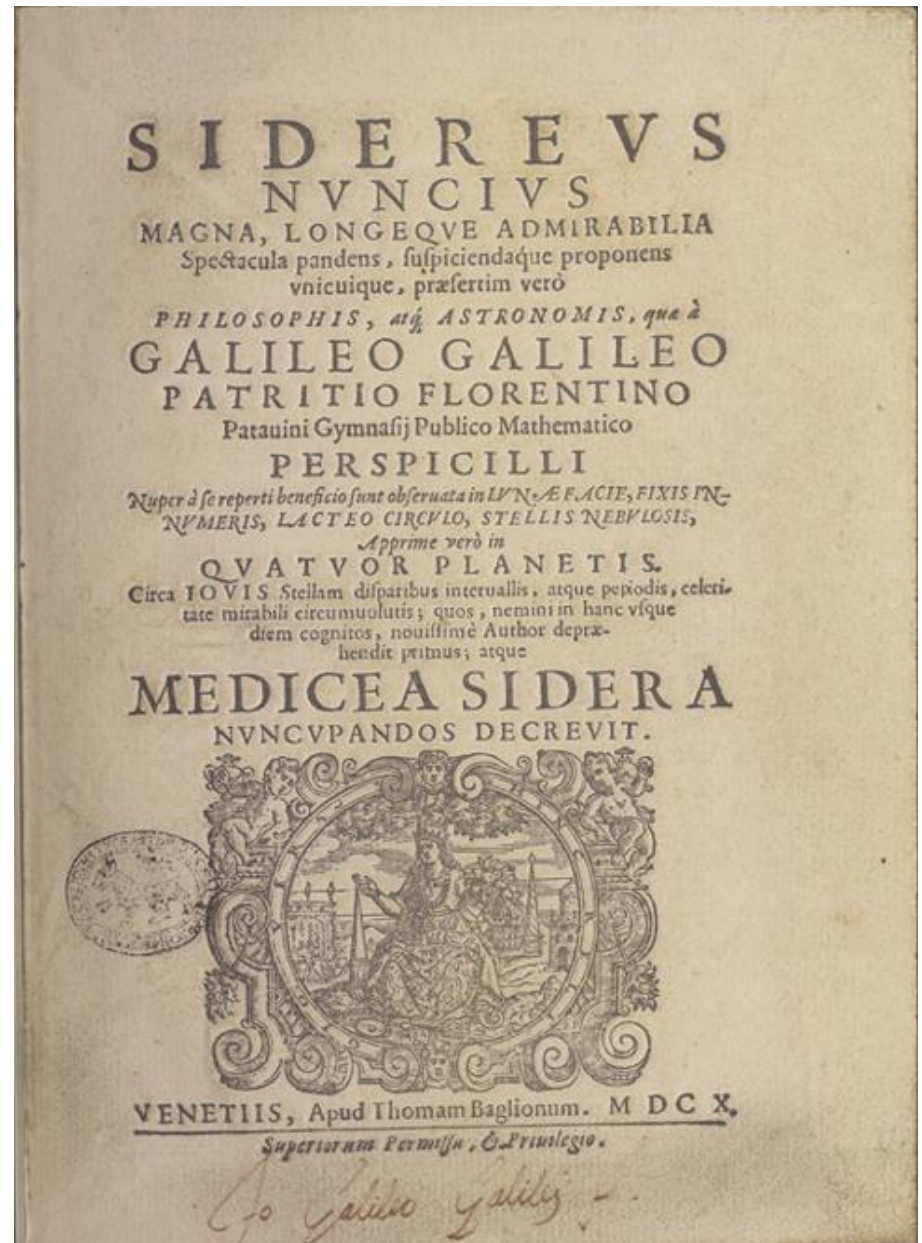




**Galileo Galilei: Siderius  
nuncius. – Venedig 1610  
Copy: Martyan Lan NY**

- galley proofs of Galileo  
with autographe sketches of  
the moon and signature of  
the author
- dedicated to Federico Cesi.  
contemporary president of  
the Accademia dei Lincei,  
testified by the stamp

(Galileo's O, ed. v. Horst  
Bredekamp, 2 vols. – Berlin,  
2011)



**Reviewed by Nick Wilding in:  
Renaissance Quarterly, vol. 65,  
2012, S. 218**

- doubts regarding the authenticity of the signature
- differences of the stamp
- missing in the inventories of Federico Cesi
- false orientation of the drawings
- (no hint of the identical spot in the facsimile edition of the Milan copy)



„The dedication (if that is indeed what this is) and library mark serve in this reconstruction to authenticate the sketches, but here the evidence seems even less secure. [...] Needham’s conclusion nicely reminds us that many individuals were involved in the making of an early modern book: some of them may still be active.”

# Statements of Horst Bredekamp:

„Before starting with our study of the copy the provenance was testified by mail from the owner. More investigations regarding the provenance wasn't done.“ (Horst Bredekamp, Spektrum 22.2.2014)

„Furthermore it is part of the method, to do the analysis without knowing the provenance. Only materia and form matters.“  
(Horst Bredekamp, Spiegel 4/2014)





Jacob van Loo, Diana mit ihren Nymphen, 1648, Berlin, Gemäldegalerie






Jan Vermeer: Diana en haar Nimfen, Den Haag, Mauritshuis  
(Zustand vor 1999)



# <http://www.essentialvermeer.com/>

- Dirksen Gallery, The Hague, before 1866 (sold to Goldsmid for fl175,-)
- Neville Davison Goldsmid, The Hague, 1866-1875
- his widow, Eliza Garey, The Hague and Paris
- sale Goldsmid, Paris, 4 May 1876, lot 68 (as by Nicolaes Maes)
- purchased by Victor de Stuers for 10,000 francs for the Dutch state
- purchased, 1876
- 1885 relecture of the signature (no longer visible)



JVMcer



Jan Vermeer: Diana en haar Nimfen, Den Haag, Mauritshuis  
(Zustand nach 2000)

## Hitlers diaries found

**Stern, 28.4.1983**

62 vol., 9,3 Mio. DM,

Tendency: exculpation

- provenance: From the loading of a airplane, which downed at Börnersdorf (Saxonia, GDR) 21.4.1945 with loading from the HQ of the Führer
- no more information by reason to protect intermediaries against prosecution
- proving of authenticity by comparision with (bogus) autographes

**Bundeskriminalamt (6.5.1983):**

„bogus“

Evidence: modern binding materials, whitening chemicals in paper, comparison of style



„Forgery is occasionally expensive.  
Unmatchable simple and lucrative is a quasi  
attribution.“

(Hans Ottomeyer, in: Kunstchronik 16.1.2015)